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tion of drawings of the eighteenth century, "only there was in the atmosphere such an enormous disdain for that school, the painters that you knew pitied you with such sad looks, you passed for a man so utterly deprived of taste, that you needed to have a great contempt for the opinion of others in order to make such a collection." Happily, MM. de Goncourt had the necessary contempt, and, confident in themselves, they went on working in their own way in spite of discouragement and brutal criticism. Finally, however, success has come, and now Edmond and Jules de Goncourt are acclaimed masters in the modern school of fiction; they are held to be standard authorities on the history of the eighteenth century; and no price is considered too high and no place in a gallery too honorable for the masterpieces of that art which they were the first in this century to recognize and to appreciate.

Jules de Goncourt, as we have seen, abandoned painting as a career in 1850, but in 1855 we find him

etchings, which are much esteemed by collectors of rarities. After a second journey to Italy to complete the studies for the novel of "Madame Gervaisais" Jules de Goncourt abandoned water-color altogether, and took to etching. His idea was to complement their historical work by a series of etchings reproducing Paris in the eighteenth century from drawings either in their own collection or in other collections. This project was never carried out, but Jules de Goncourt learned the secrets of etching, and employed it to illustrate the first edition of "L'Art du XVIII. Siècle," for which he etched some forty plates after the original drawings in the Goncourt collection. While busy with these reproductions he tried some studies from nature, and, among others, the "Fencing School," with its bold movement, its modern action and strong drawing, of which the reader may form some idea from the reproduction given herewith. In short, Jules de Goncourt became absorbed with the passion of etching, with all its emotions and anxieties

of biting and retouching and "states," and he became singularly expert in it. Notice in his reproduction of La Tour's pastels the firm tracing of the features, the black pupils, the square modelling that give you the very accent of the physiognomies that live and think under the crayon of that marvelous portraitist. In short, while only citing Jules de Goncourt's water-colors as evidences of his artistic dispositions that might, if he had continued, have sufficed for his glory, one need not hesitate to say that as an etcher he has hardly been surpassed by professional aquafortists, and one can only regret with tripled intensity the premature death of the historian, the novelist and the artist.

It would be useless here to attempt any description of the treasures that the brothers de Goncourt have amassed in the modest villa of the Boulevard de Montmorency at Auteuil, and which M. Edmond de Goncourt still goes on increasing, an incurable victim to that passion for "bibelots" which, as he says, has made him miserable and happy all his life. In the two volumes of "La Maison d'un Artiste," already referred to, M. Edmond de Goncourt takes the reader through his house, room by room, and dwells lovingly on each of his most precious objects, showing him the vestibule (illustrated in the December number of *The Art Amateur*), with its leather paper gay with fantastic parrots and its studied disorder of pottery, Japanese

of art, resting from the composition of a page of his forthcoming novel by caressing a bronze or contemplating the restful brightness of an Oriental bowl, and hoping sincerely that his new book will have a good sale, so that he can indulge in the purchase of some coveted object that his perfect taste has pronounced to be worthy of his hospitality. THEODORE CHILD.

#### HOW TO MODEL IN CLAY.

##### III.—MODELLING FROM CASTS.

It is not only excusable, but necessary, for a beginner to take actual measurements of each and every part with callipers and compasses. The eye alone cannot be relied on till, after considerable practice, the student has been taught to see correctly. What the eyes see the hands can execute, no more. However fine the conceptions of the intellect may be, the eye and hand must be in sympathy with it to carry them

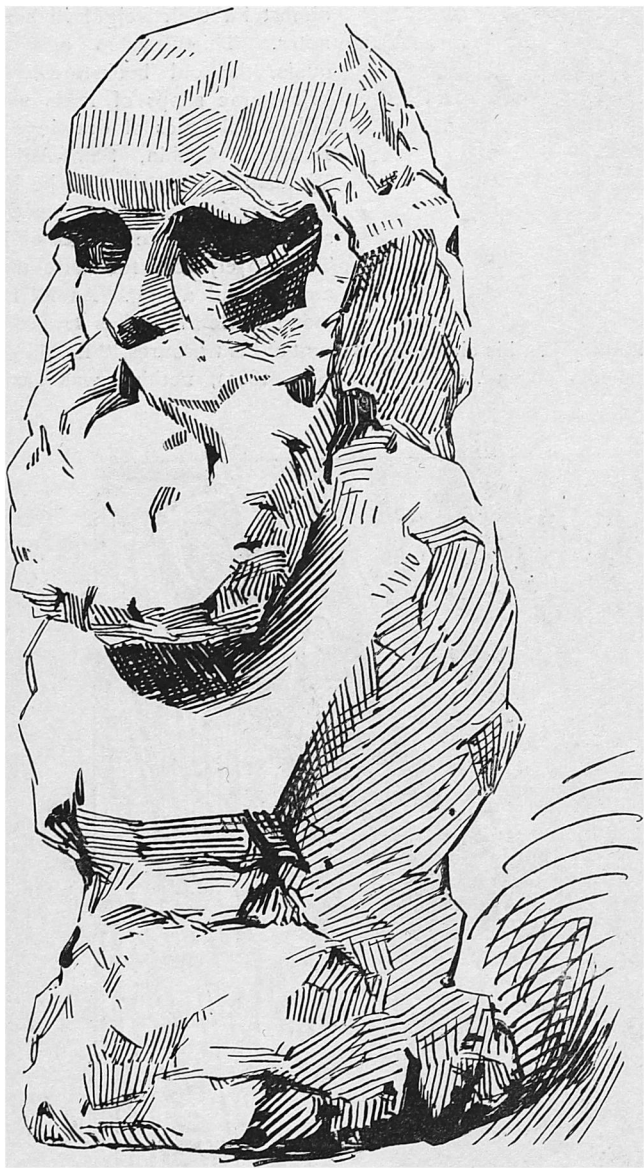


FIG. 9. ROUGH CLAY SKETCH OF A BUST.

travelling with his brother in Italy and once more filling the common note-books with sketches. Edmond's manuscript notes are accompanied by sketches of costume, physiognomy, nature, architecture, etc., and at the same time Jules made some larger aquarelles still precious preserved by his brother. In these aquarelles Jules de Goncourt shows that he was a draughtsman of no mean order, and that he might have become a colorist, with his bold contrasts and his curious ingenuity in the actual handling of his pigments, his wipings and scrapings and rubbings and his tricky use of the lithographic pencil. I remember admiring particularly an aquarelle of the rose façade of the ducal palace of Venice, with its two columns of gray marble, and another of the fish market at Rome, treated with a luminous expression that reminded me of Henri Regnault. In the impossibility of getting a satisfactory result out of a reproduction of these water-colors in simple black and white, we have chosen for the illustration of these notes some of Jules de Goncourt's

embroidery, terra-cottas by Clodion, faience plaques and the bright fukousas, mingled with eighteenth century drawings that hang on the maize ground of the wall of the staircase; the dining-room and its tapestries; the two salons, with their precious terra-cottas, their framed drawings, their bronzes and Sèvres marvels; the library, with its books, manuscripts, autographs, bindings, miniatures, and its mass of portfolios; the "cabinet de l'extreme orient," containing perhaps the choicest collection of Japanese and Chinese porcelain, ivory, lacquer and metal work in Paris; the bedroom, with its bed in which the Princess de Lamballe used to sleep at Rambouillet; the dressing-room, on whose walls are hung, among many other treasures, Chinese and Sèvres plates, a gouache by Mallet, Gavarnis and Bouchers, the whole forming a unique collection of which words—even the words of M. de Goncourt—can give but a faint idea. And, in the midst of these delightful surroundings, M. Edmond de Goncourt lives a modest bachelor's life, wrapped up in the cult of letters and



FIG. 10. FINISHED CLAY SKETCH OF A BUST.

out successfully. It does not matter much at the outset what the student sees; it is what he verifies that is of importance. When he has made this modest discovery, earnest study and genuine progress will begin, and not till then, the rate of progress depending on his natural powers of observation and the quick or slow development of them.

As it is easiest to make sure of your forms and proportions from an object that does not move or change, an inanimate original is the best for the student to commence studying on. In a living model a change is constantly going on in form and expression, and considerable training is necessary to enable the student to cope with such an original. A square, strongly marked cast of a hand or foot, however, affords an immovable as well as the most serviceable subject for first lessons in modelling. It is an original readily procurable, and at little cost, of any cast-maker or artist's material shop. Having obtained it, take a board of convenient size and put up the clay upon it, somewhat in the shape of the object to be copied.

Measurements should be made to guide you in this ; and whenever you are uncertain as to a proportion, measure it. Observe, first, the proportion of the width to the length, and block your subject in roughly in broad, square planes or flats. In a foot, make one plane in the centre, from the top of the instep to the toes, then a simple, square plane on the outside and a broader flat on the inside ; block the ankle in four planes, front, sides and back of each toe in three planes, and so on. The study of the flats or planes in modelling is all important, as it is the true secret of the mechanical principle of the art. The whole human figure, from the head to the foot, is composed

ment in a cast is like an outline in a drawing—it is the backbone of the work.

Having finished his experiment in the mysteries of the planes, the student may undertake a mask from the antique. The larger and bolder this is, the better. In modelling the complete face it is important not only to observe the planes, but also the balance or equilibrium of the masses on both sides. Taking a line through the nose, the centre of the forehead and chin, we find that there is an equal quantity on either side, so that if we were to cut it in two through the centre, each half would weigh about the same. The masses may be differently distributed on each side, but the same weight will obtain. Any marked deviation from this rule constitutes a deformity.

In commencing a face (keeping in view always the measurements of each part and the whole) observe carefully the flats or planes, blocking in the forehead first, the centre being about twice as large as the sides ; the nose in three flat planes, one through the centre and one on each side ; then one down the front of the cheek-bone, extending down through the chin, and one large broad plane from the termination of the cheek-bone or corner of the eye, extending backward to the ear and downward to the jawbone. After roughly blocking in the face in this way, the minor planes can be studied and put in. In modelling a bust proceed on the same plan, following the flats and planes and working on the front and sides alternately, keeping always in mind the proportions in length and breadth and the relative masses.

In beginning any work, endeavor to see everything as broadly as possible. Ignore detail entirely, and keep going backward from your work to examine it, going to a sufficient distance to observe it as a whole, or, in other words, take it in at a glance. By looking at it from the right distance you can see and correct errors in the balance or drawing much easier, and avoid encumbering detail. Experience in teaching proves that the student will make much more progress in understanding the principles of modelling, and acquire greater facility in handling the material, by spending considerable time—a month, for instance—in simply blocking in roughly from the models, taking from one to three hours to each cast, according to the amount of work upon it, endeavoring in each instance to carry the work as far as possible, and leaving it in this rough state, and at the next lesson allowing himself more time and carrying the modelling further. It will seem slow work, but all sound beginnings are slow. By a reference to Figs. 9 and 11 a clearer idea of the planes may be obtained than can be conveyed in mere words. In Figs. 10 and 12 the same works, in a finished state, are shown.

#### IV.—MODELLING FROM LIFE.

The same principle regarding planes and flats rules in all kinds of modelling. The casts you copy are only imitations of nature, and when you go to nature you must apply to her the rules you have acquired from the study of her counterfeit. The methods by which modelling is performed are the same whether you are reproducing an inanimate cast or the noblest of human forms. It is for this reason that the importance of a perfect command of your tools and their

uses cannot be overestimated. The acquisition of a preliminary facility renders the approach to the grave task of reproducing nature herself less difficult.

In modelling a bust from nature, place your sitter not less than six feet from you, so that you may see the whole head at one glance. If brought nearer, only portions of it can be seen at once, and one part ought never to be modelled without due reference to the rest, and each part should be advanced equally with the others. This rule must be kept constantly in mind, as it is only in this way that the harmony of the whole can be preserved.

As I stated before, the two sides of a head or face,

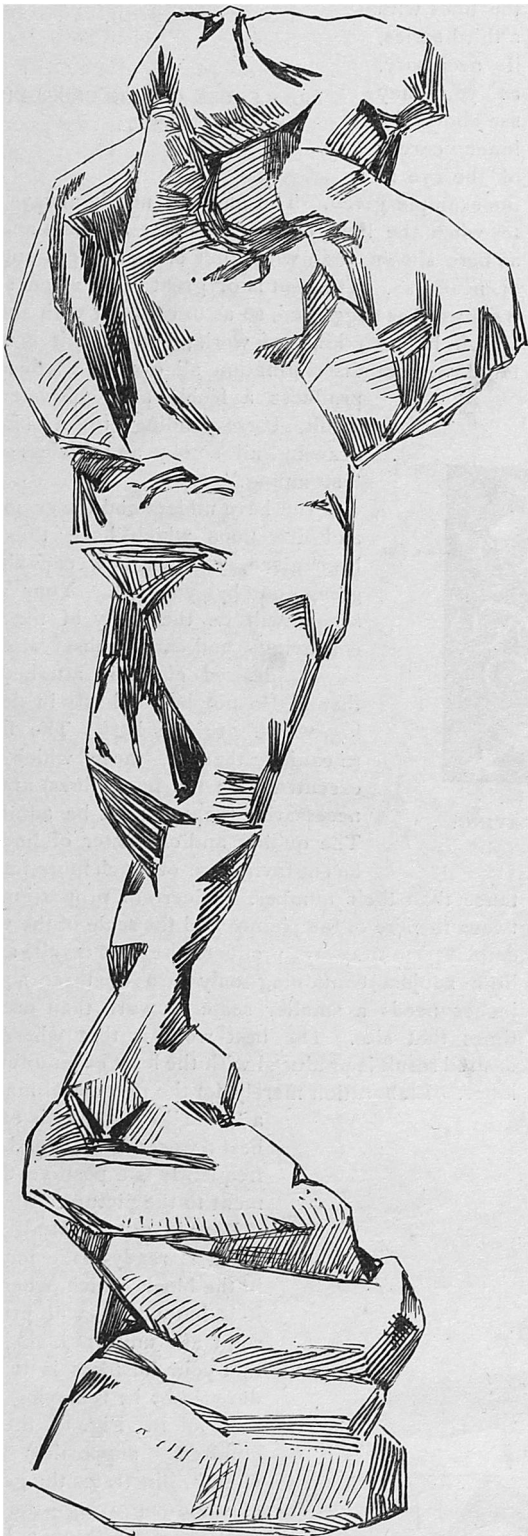


FIG. 11. ROUGH CLAY SKETCH OF A STATUETTE.

of a series of flats, small or large, short or long, according to the proportions of the body. The first principle you have to master, then, in regard to your art, is expressed in the square cast of the foot or hand.

Different features of the face should also be modelled in the same way. Casts of the eyes, nose, mouth and so on can all be purchased for this purpose. The separate features of the head of David are most to be recommended, as they are colossal in size and very sharp and distinct in modelling. In copying, the student should be careful to block in everything very squarely, even exaggerating the planes, and to be accurate in the measurements. A correct measure-



FIG. 12. FINISHED CLAY SKETCH OF A STATUETTE.

when looked at separately, are generally found to be different in form. It is rarely that we see in nature a face that is in perfect drawing, but almost all have the appearance of being so because of the fact that though the form may be different on either side, the weight is equally distributed, which gives the effect of harmony or correct drawing. This may explain the reason an artist goes into rhapsodies over the discovery of a "perfect face," a treasure, by the way, more frequent in poems and romances than in real life.

Do not look for a likeness immediately. Pay attention solely to the proportions and balance of the masses and planes, and the portrait will come without



much trouble. With average ability and some study an ordinary likeness can be obtained easily; but to make an artistic portrait requires talent of a high order and a large amount of experience, which can only be gained by a long course of study and practice. In portraiture much depends on a close and intelligent observation of the sitter and a resolution on

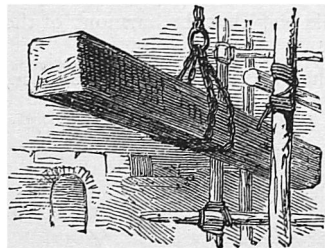


FIG. 13. VALUES OF LIGHT AND SHADE.

the part of the artist to do his very best, no matter how deficient that best may be, or what difficulties may beset its accomplishment. The hair is a very important part of the portrait, and must be studied carefully in relation to its effect in contrast with the face. The simplest and best way of treating it is to study it in masses, always endeavoring to preserve the character of its movement, composition and flow of lines. The hair constantly changes from brushing and other arrangement or disarrangement, and, being particularly subject to atmospheric influence, it never has exactly the same composition at one time as at another. But it always retains its inherent character. Color also has an important influence in its effect on the appearance of form in the face; but the value of this influence can only be learned by experience.

J. S. HARTLEY.

#### LESSONS IN WOOD-ENGRAVING.

##### III.

In Fig. 13 you may see how the management of the lines which form light and shade produces, in a high degree, the impression of perspective. In the first place, the distance with the wall and arch gains its effect of distance by being engraved in thinner and more uniform lines than the objects in the foreground and with comparatively little variation of shade or tint. In the suspended beam the suggestion of great length is produced by the lines being made strong and irregular at the near end, and gradually thinning and becoming more uniform as they recede to the farther end; and the nearest scaffold pole appears to be standing visibly in front by reason of its sharp black and white.

In engraving this subject begin with the sky and distance, keeping the lines regular and smooth, and observing that where they die out into the white paper at their ends they must be gradually thinned down to a knife edge; they must even be cut a little below the surface of the block, so that in printing they will disappear from the paper without leaving any decided ends.

Then cut the scaffolding behind the beam, leaving the pole in front solid until the beam is finished, merely cutting the thin white line outside of it to stop the tint of the beam against. If you engraved the pole first there would be danger of cutting through the outline while engraving the side of the beam. In leaving the black lines which cross the tint on the nearer end of the beam, and help to bring it so prominently forward, cut the short white lines first in one direction, stopping them squarely against the cross lines, and then turn the block, and do the same in the other direction. This is necessary because the tool

does not make a decided end to the line where it enters the wood as it does where it is lifted out. Then cut the chain, being very cautious not to take out too much black. Observe how dark it is against the beam, which is itself so dark against the background. Now you may cut the pole in front, observing that the largest spot of black in the whole subject is on this, brought sharply against a large, clear white; this strong contrast bringing it forward in front of everything in its neighborhood.

When you have got to this point in the practice of the art, doubtless you will have found out that the most important thing in wood-engraving is the choice and management of the "tints." They are the great stumbling-block of young engravers—and of some old ones too—and you will find it advantageous to practise them as much as possible, studying the best examples of engraving to find how they are employed and what effect they have. You will see that they are varied according to the necessities of expression in the subjects engraved.

A straight, smooth, uniform tint, where the lines seem as if ruled, represents well a clear blue sky, perfectly still water, or the polished surfaces of many natural and artificial objects. A tint nearly as regular, but not so smooth nor uniform, and with lines of various curvature, serves better for drapery. A tint such as is used upon the leaf in Fig. 10 is generally cut with gravers rather than with tint tools proper, as it can be varied and lightened more readily by



FIG. 15. ILLUSTRATION OF THE BLACK GROUND IN WOOD-ENGRAVING.

simply pressing the graver deeper into the wood. For walls, earth, rocks, and backgrounds of many other descriptions, as well as for indefinite shades against which to relieve objects—in short, wherever you wish a certain irregularity of tint such as is given by the brush marks in impasted oil painting—the broken tint, already described is the most generally useful.



FIG. 16. ILLUSTRATION OF THE WHITE LINE IN WOOD-ENGRAVING.

And then there is the cross-lined tint, so much abused of late years, but so very valuable when kept within limits and not used indiscriminately all over a picture. It is specially good to represent flesh, as may be perceived in Fig. 14. Here you can see its value in contrast with the distinct lines forming the eyebrow and eyelashes, and the smooth-lined tint of the polished iris. It is done by engraving in the first

place a shade much darker than you desire the finished work to be, and then with a finer and very sharp tool cutting a second series of white lines across this, being very careful not to get it too light at first. You cannot restore the black when it is once cut away, but you can always make the white lines thicker in any part so as to get more light, if you find on inking your work over that it seems too dark. You can even cross the lines with a third series, if necessary, as you may see above the inner corner of the eye in the example given. The effect is nearly always better when the lines cross each other at acute angles, as here shown, than when they cross at right angles, or nearly so. This tint is of great value when sparingly used as suggested, so as to contrast with and be set off by other kinds of work; but when it is scattered without discrimination all over the subject it produces a feeble and characterless result, corresponding to a crayon drawing all smoky and lifeless with "stumping."

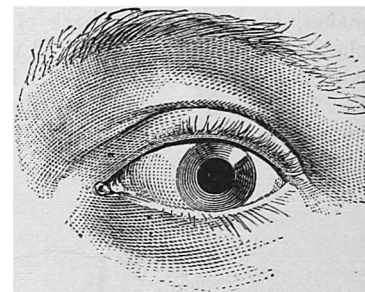


FIG. 14. USE OF THE CROSS-LINED TINT.

If you have understood the examples and directions which have thus far been given, you are now capable of going on by yourself. Your best school will be the study of the best engravings, and careful observation of how a desired effect is attained in them. Do not be too hasty in deciding which are the best. The finest (meaning thereby, those which are executed with the finest lines) are not necessarily the most to be admired. The quality and character of lines in an engraving are of much more impor-

tance than their number. A certain proportion between the size of the picture and the scale of the work employed in it always produces the best result, and a little subject containing only two or three square inches needs a smaller scale of work than one ten times that size. The best work is that where the desired result is produced with the least expenditure of labor. Elaboration merely for the purpose of making a "fine" engraving is at the best a waste of time, and very frequently is a positive detriment to the picture.

Bear in mind that all your black is ready-made for you in the block, which, wherever it is left uncut, will print a solid and uniform black, and that your business is to produce light by removing portions of it. Fig. 15, the two children supporting the wreath, illustrates the genius of wood-engraving—the production of white on a black ground. All the forms are here simply cut out, leaving the remainder of the wood untouched, and the result is such as could not be effected more perfectly nor with more facility by any process adapted to printing.

The horse in Fig. 16 shows how few strokes of the tool it needs to produce the effect of roundness and reality when they are properly applied—when the engraver recognizes the fact that the black surface already exists, and that every line cut into it, if directed to its proper purpose, has its immediate value in forming and modelling the figure. It is not given as a picture, but to illustrate a principle. It is slight in execution, but all the better as an